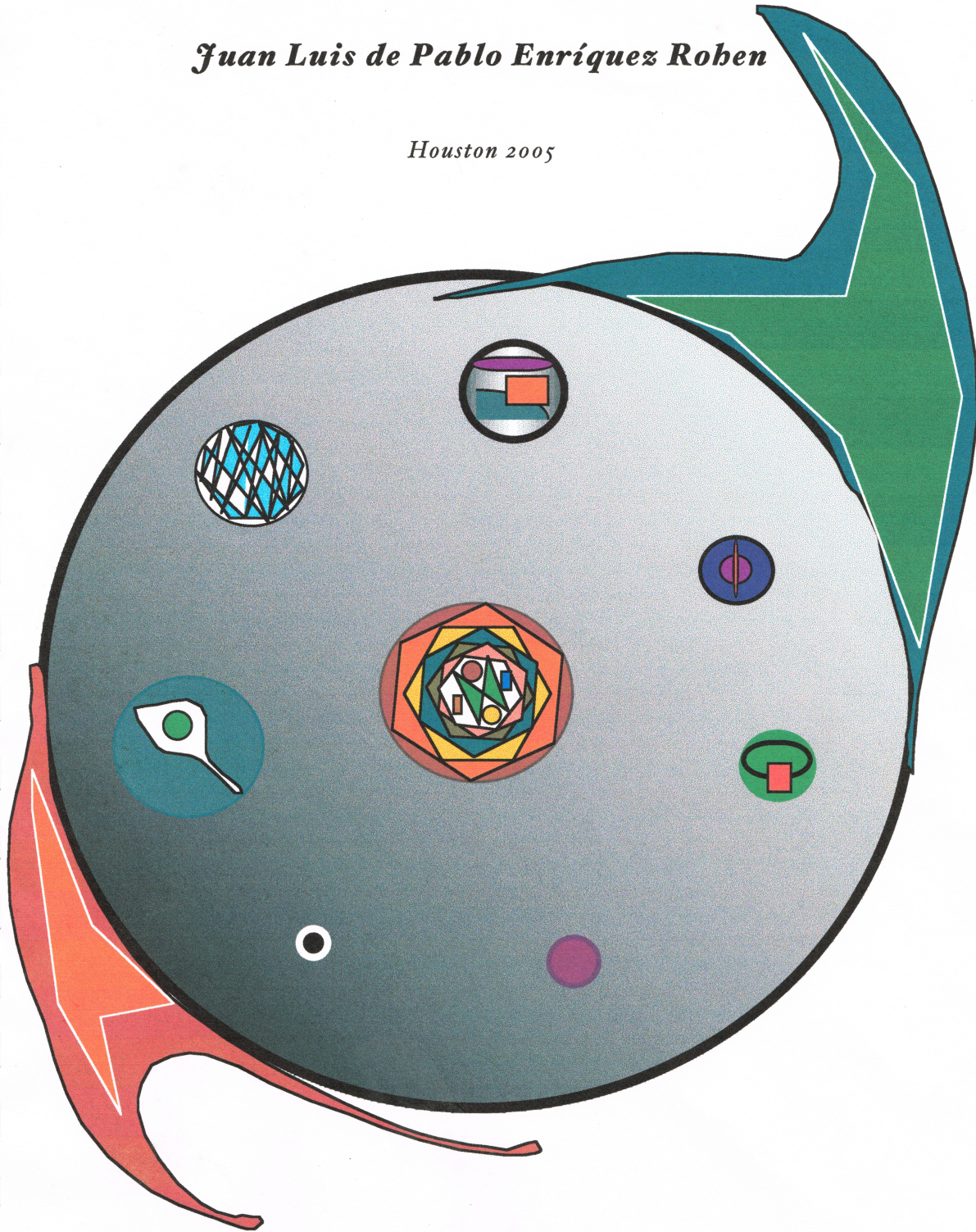


# *Monólogo de Canicas*

*Para Contrabajo Solo*

*Juan Luis de Pablo Enríquez Roben*

*Houston 2005*



*Juan Luis de Pablo Enríquez Roben © 2005*



# *Monólogo de Canicas*

El presente monólogo para contrabajo es una obra compuesta especialmente para mi amigo Juan García, quien ha resultado un excelente compañero y guía entre los guías, hacia aquél lugar, sorprendentemente inesperado, de la música contemporánea. ¡Quedo muy agradecido Itzcuintli, amigo!

*Cuando el más sutil y tierno viento,  
queda retozando un tanto aquí,  
es entonces cuando en sí,  
te siento...*

*¡Oh aliento!*

*Cometa perseguido por la mente...  
...y por la cuerda así presente:*

*¡Sigue cuerda!  
¡descubre!  
¡y vive!*

--- English translation ---

*When the most tender & subtle wind,  
keeps itself romping here a bit  
it is only then indeed  
When I feel you...*

*Oh breath!*

*Comet ever followed by the mind...  
...and by the present string of mine:*

*Spring the hunt, oh string!  
Discover!  
And live!*

# Un Monólogo de Canicas

Para mi buen amigo Juan García (Juan Canica)

*Juan Luis de Pablo Enríquez Roben*

2005

**Liberamente**

(pitch finder)

Contrabajo

The musical score for the Contrabajo (Double Bass) is written in bass clef with a key signature of one flat (B-flat). The score consists of six staves of music. The first staff begins with a treble clef and a common time signature, followed by a bass clef and a common time signature. The first staff contains a whole note chord (F2, C3, F2) marked *f* and *gliss.*, followed by a series of eighth notes and sixteenth notes, ending with a whole note chord (F2, C3, F2) marked *gliss.*. The second staff begins with a whole note chord (F2, C3, F2) marked *f* and *gliss.*, followed by a series of eighth notes and sixteenth notes, ending with a whole note chord (F2, C3, F2) marked *f*. The third staff begins with a whole note chord (F2, C3, F2) marked *f* and *gliss.*, followed by a series of eighth notes and sixteenth notes, ending with a whole note chord (F2, C3, F2) marked *f*. The fourth staff begins with a whole note chord (F2, C3, F2) marked *f* and *gliss.*, followed by a series of eighth notes and sixteenth notes, ending with a whole note chord (F2, C3, F2) marked *f*. The fifth staff begins with a whole note chord (F2, C3, F2) marked *f* and *gliss.*, followed by a series of eighth notes and sixteenth notes, ending with a whole note chord (F2, C3, F2) marked *f*. The sixth staff begins with a whole note chord (F2, C3, F2) marked *f* and *gliss.*, followed by a series of eighth notes and sixteenth notes, ending with a whole note chord (F2, C3, F2) marked *f*.

*f* *gliss.* *mp* *sf*

*(gliss.)* *f* *p* *f*

*détaché* *secco* *mp* *sf* *gliss.* *f* *pizz.* *L.V.* *arco* *mf* *secco* *3*

*p* *f* *mf* *sf* *p*

*L.V.* *6* *sf* *p*

*L.V.* *6* *sf* *p*

*corta* *L.V.* *Lunga* *L.V.* *sf* *p*

*détachè* *Poco accelerando*

*mp* *f*

*gliss.* *corta* *pizz.* *L.V.* *L.V.* *L.V.* *secco* *p*

*mf* *sf* *pp* *arco* *gliss.* *secco* *pp*

*mf* *sf* *mf* *secco* *Lunga* *L.V.* *mf*

*secco* *f* *gliss.* *L.V.* *al niente*

*gliss.* *gliss.* *pizz.* *secco* *L.V.* *al niente*



**Monólogo expresivo**

(♩) *Cuando el más sutil y tierno viento,* (♩) *queda retozando un tanto aquí,*

(♩) *es entonces cuando en sí,* (♩) *te siento...*

(♩) *¡Oh aliento!* (♩) *¡cometa perseguido por la mente...*

(♩) *...y por la cuerda así presente!* *L.V. al niente*

*détachè* *f* *mf* *f*

*gliss.* *p*

(♩) *¡Sigue cuerda!* (♩) *¡descubre!* (♩) *¡y vive!* *L.V. al niente*

*mf* *f* *mf* *p* *mp* *mf* *f*

**Coda molto espressiva**

*f* (choose expressive bowings)

*3*

*pizz.* *gliss.* *ff* *L.V.*